EMERSON

(formerly MONROE)

COLLEGE of ORATORY

1892-93

Cor. Tremont and Berkeley Sts.

Boston.

"What boots it thy virtue,
What profit thy parts,
While one thing thou lackest,
The art of all arts?"

"The only credentials,
Passport to success;
Opens castle and parlor,—
Address, man, address."

RALPH WALDO EMERSON.

CASHMAN, KEATING & CO., PRINTERS, 611 WASHINGTON ST., BOSTON.

The Office
LACROIX

Emerson College of Oratory.

Faculty.

CHARLES WESLEY EMERSON, President.

Professor of Philosophy of Expression; Æsthetics; Physiology and Hygiene of the Voice; Bible Reading; also in Charge of the Normal Department.

HENRY LAWRENCE SOUTHWICK, Secretary.

Principles of Oratory; Shakespearian Interpretation; Dramatic Action.

JESSIE ELDRIDGE SOUTHWICK,

Dramatic Expression and Rendering of Shakespeare.

SUSIE ROGERS EMERSON,

Department of Physical Culture and Gesture; also Perfective Laws of Art.

DANIEL DORCHESTER, Jr.,

PROFESSOR OF ENGLISH LITERATURE IN THE BOSTON UNIVERSITY.

Lecturer upon English Literature.

WILLIAM J. ROLFE,

Lecturer on Shakespeare and Standard English Authors.

RALPH WALDO TRINE,

Teacher of Rhetoric.

S. E. SHERMAN,

Professor of Anatomy and Physiology.

SILAS A. ALDEN,

Physical and Vocal Culture.

CHARLES W. KIDDER,

Vocal Physiology.
Professor of Bell's Method of "Visible Speech" and Articulation.

H. E. HOLT,

Singing.

LILIA E. SMITH,

Perfective Laws of Art.

WALTER B. TRIPP,

Perfective Laws of Art and Advanced Analysis.

FREDERIC A. METCALF,

Teacher of Rendering.

ANNE BLALOCK,

Steps in Evolution of Expression.

DAISY CARROLL HOYT,

Steps in Evolution of Expression.

READERS.

J. WESLEY CHURCHILL,

LELAND T. POWERS,

JESSIE ELDRIDGE SOUTHWICK.

LECTURERS.

CHARLES WESLEY EMERSON,

Series of Lectures on Voice, presenting his Original System of Voice Culture.
Series of Lectures on Gesture. Reflex-Action of Nerve-Centres in Gesture. Education of the Dramatic Element necessary to a Rounded Character.
Series of Lectures on Psychology.
Series of Lectures on Pedagogy.
Series of Lectures on Evolution of Art.
Series of Lectures on Bible and Hymn Reading.

JOHN W. DICKINSON,

SECRETARY OF THE MASSACHUSETTS BOARD OF EDUCATION.

Series of Lectures on Rhetoric.

HENRY L. SOUTHWICK,

Series of Lectures on History and Literature.

WILLIAM R. ALGER,

"Rhythm."

SOLON LAUER,

"Thoreau and Emerson."

TRUSTEES.

CHARLES WESLEY EMERSON, *Ex-officio*,
SARAH E. SHERMAN,
HENRY LAWRENCE SOUTHWICK,
JESSIE ELDRIDGE SOUTHWICK,
SUSIE ROGERS EMERSON.

TREASURER.

SUSIE ROGERS EMERSON.

SECRETARY.

HENRY LAWRENCE SOUTHWICK.

ASSISTANT SECRETARY.

EDWARD EVERETT SHERMAN.

EDITOR OF EMERSON COLLEGE MAGAZINE.

CECIL HARPER.

History of the College.

Prof. Lewis B. Monroe established the first school of oratory in this country that embraced a systematic and comprehensive course of study. In 1879, Prof. Monroe died, and in consequence of his death the trustees of the Boston University voted a discontinuance of this department.

In 1880, President Emerson opened this school, giving it the name of Monroe Conservatory of Oratory in honor of the lamented Dean.

In September, 1886, the school was formally incorporated as the "Monroe College of Oratory."

On the occasion of the formation of the Monroe College Alumni Association at Boston, May 3, 1889, the following resolutions were presented and unanimously adopted: —

Whereas this College owes its life and growth to one individual;

Whereas the labors of that individual have developed an original system of education whose principles are Nature's own laws; and

Whereas we, the Alumni of the Monroe College of Oratory, have for years striven in vain to present to the world the work of this College as distinct from all other methods: — Therefore be it

Resolved, That we believe this system, like all other great systems, should be associated everywhere with the name of its founder. And be it

Resolved, That we, the Alumni of the Monroe College of Oratory, do humbly request the Trustees of said College to change the name of the institution to the "Emerson College of Oratory."

At a special meeting of the Trustees of the Monroe College of Oratory, it was voted to petition the Legislature for a change of name, and the following Bill to that effect was passed by the General Court, and, receiving the Governor's signature, February 12, the institution became the Emerson College of Oratory: —

BE IT ENACTED by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:

SECTION I. The name of the Monroe College of Oratory, a corporation organized under the general laws of this Commonwealth, September twenty-first, eighteen hundred and eighty-six, is hereby changed to the Emerson College of Oratory.

SECTION II. This Act shall take effect upon its passage.

DESIGN OF THE COLLEGE.

This college is designed to teach oratory as an art, resting upon absolute laws of nature, explained and illustrated by exact rules of science, and to give a thorough and systematic training in all the principles upon which this art is based. It qualifies students to become professors and teachers of elocution and oratory in the colleges and schools of the land; to supply the ever-increasing demand for teachers who have studied not merely to become brilliant readers, but to become masters of the great system of laws underlying the art of expression.

It affords such a course of instruction in the fundamental laws of health, and such physical training, as rarely fails to restore the weak to health and strength.

The college is also designed as a means of liberal culture; its aim is not merely to make readers, but thinkers as well.

It embraces such a system of personal and literary culture as to be of the highest value, not only to those who have a professional purpose in view, but to men and women who do not intend to make it a specialty.

INDIVIDUALITY.

The individuality of the student is of the first importance. The orator is educated, not by fashioning him after a certain model, or by making him a slave to arbitrary rules, but by quickening and developing all the intellectual faculties, cultivating the imagination, deepening and guiding the feelings, disciplining all the agents of expression, making the will sovereign, and then leaving him free to express his thoughts, convictions, and emotions in accordance with his own temperament. No two good orators can possibly be of the same type; hence the pupil is not to be an imitator of his teacher.

It should be the aim of the orator to convey beauty, truth, and goodness to the hearer. No prescribed method can accomplish this other than one that cultivates the individual in his threefold nature of mind, soul, and life, through the agents of impression and expression.

The function of the orator is that of receiver and giver. He must be a mirror held up to nature, reflecting to others what his soul receives therefrom. The production of every great master possesses an individuality distinct from that of any other artist. Our object is to develop *natural* orators, not artificial ones.

COURSE OF INSTRUCTION.

FIRST YEAR.

FALL TERM. — Physical Culture. Voice Culture. Articulation, Inflection, Quality of Tone, Pitch, Force, Time, Volume, Modulation, Power, Brilliancy, and Abandonment in Rendering. Elementary Gesture. Visible Speech. Declamation. Recitation. Lectures on Physiology and Hygiene of the Voice. Rhetoric and English Literature. Lectures. Singing.

Colossal Period.

WINTER TERM. — Physical and Voice Culture. Rhythm, Music, and Imagination in Rendering. Gesture. Singing. Visible Speech, Laws of Analysis and their Application. Personality in Rendering. Relation of Values and Taste. Recitation and Declamation, with Individual Criticism. Humorous Reading. Study of Shakespeare with Prof. Rolfe. Rhetoric and English Literature. Lectures. Singing.

Effective Period.

Realistic Period.

SPRING TERM. — Physical Culture, with Lectures on Health. Voice Culture, with special reference to Suggestiveness, Purpose, and Unity. Singing. Visible Speech. Study of Rendering. Psychic Rendering. Analysis. Sight Reading. Gesture. Lectures on Æsthetics and the Philosophy of Expression. Rhetoric and English Literature.

Suggestive Period.

SECOND YEAR.

FALL TERM. — Physical and Voice Culture. Advanced Rendering. Advanced Analysis. Advanced Gesture. Bearing, Dramatic Attitudes. Dramatic Inflection. Visible Speech. Singing. Delsarte Philosophy of Expression. Rendering and Analysis of Shakespeare. Recitations. Lectures. Rhetoric and English Literature. Perfective Laws of Art.

WINTER TERM. — Physical and Voice Culture, including the eight Dramatic directions of the Voice and their combinations. Singing. Visible Speech. Orations. Extemporaneous Speaking. Regular normal work. Philosophy of Expression. Dramatic Positions in Unity. Study of Shakespeare. Æsthetics. Rhetoric and English Literature. Lectures. Perfective Laws of Art in Oratory.

The Sixteen Perfective Laws of Art.

SPRING TERM. — Physical and Voice Culture. Spontaneity of Gesture. Construction of Gesture. Translation of Gesture at Sight. Singing. Visible Speech. Extemporaneous Speaking. Shakespeare with Prof. Rolfe. Orations. Bible and Hymn Reading. Normal work. Shakespeare. Æsthetics. Rhetoric and English Literature. Lectures on the Relation of Psychology to Physiology. Perfective Laws of Art Applied to Oratory.

THIRD YEAR'S COURSE.

Physical Culture. Voice Culture, with the cultivation of Tone-color and the Responsiveness of the Voice to the Mental Concept. Singing. Visible Speech. Translation of Gesture at Sight. Evolution of the Philosophy of Expression. Drill in Reflex-action. Rendering of the great English and American Orators. Bible Reading. Delivery of Sermons. Advanced Analysis. Orations. Review of the Classic Writers. History of Civilization. Rendering of Shakespeare and the Old Comedies.

PHYSICAL CULTURE.

We mean by this the development and refinement of the entire physical person, through cultivating it to express the purposes and emotions of the soul. We have learned by experience that educating the person by means of daily *gesture drill* increases the health and strength of the individual much more rapidly, perfectly, and surely than by gymnastics, as usually taught.

The body was created that it might serve the soul. During man's mortal existence his soul is imprisoned in his body, and he has no power of expressing thought, purpose, or emotion independent of it. If the mind and heart are educated to the noblest thoughts and feelings, the body should be educated to express them. We consider the body the natural servant of the soul, and cultivate it accordingly. Gesture educates from within outward, converting the overcharged sensibility of the nerve centres into vitality and blood-making power, overcoming all tendency to nervous prostration, giving free and harmonious circulation to the blood, and developing great muscular power. This briefly suggests the philosophy of curing all forms of chronic diseases, giving power to the weak, and greatly increased

strength to the well, which is the wonder of all who are acquainted with this college, and for which it has ever been so justly famous. The anatomical and physiological reasons for this reflex-action of our system of gesture exercises, in producing health and strength, is so fully taught by the president as to give every pupil a practical knowledge of anatomy, physiology, pathology, and hygiene.

Æsthetically and oratorically the end sought in these exercises is reposeful and dignified bearing, grace and ease of manner, the overcoming of all appearance of self-consciousness, and the attainment of the power to express in gesture that with which the soul has been impressed. Our highest hopes in this have been more than realized. We hold that he who degrades his body by making it the slave of false and evil appetites is a moral criminal. Also, that he who neglects the cultivation of his body lives beneath his privilege, closing many avenues of good, and rendering himself less useful to others.

VOICE CULTURE.

The first, greatest, and most difficult thing is direction of tone; that is, "focus, or right placing of tones." The great want that is everywhere felt is for such a system of consecu-

tive steps of practice as shall make it certain that all who apply themselves shall arrive at the desired results, whether the ear is accurate or not. This want is fully met by the system taught in this college. The president first arranged it for the cultivation of the singing-voice, and has since applied it to the speaking-voice, with most satisfactory results. It is based upon the laws of physiology, and embraces the discoveries of Tyndall and other eminent modern scientists. It takes away all huskiness, all impurities of the voice, whatever the cause, and cures all forms of chronic sore throat, including ulceration and "clergyman's sore throat." It gives fulness, volume, great range, smoothness, evenness, flexibility, sympathy, consistency, and power. A voice cultivated by the application of this system never gets fatigued, never grows hoarse, no matter how much it is used. All voices that are, as it is called, worn out, whether of the speaker or singer, can be fully restored and made more beautiful than ever before; and a singer, daily practising this system, will keep the voice down to old age, as good and fresh as in youth.

DEPARTMENTS OF VOCAL PHYSIOLOGY.

The School of Vocal Physiology was established in Boston in the year 1874, by Prof. Alex. Graham Bell. Prof. L. A. Butterfield was associate principal with Alex. Melville Bell and Alex. Graham Bell.

When the Monroe College of Oratory was chartered, the School of Vocal Physiology was united to the Monroe College of Oratory as a distinct department, under the supervision of Prof. Butterfield, who has since been succeeded by Prof. C. W. Kidder.

BELL'S METHOD OF VISIBLE SPEECH.

This is the only sure method by which perfect articulation can be obtained. It teaches the science of sounds in language, and gives the mechanical basis for pronunciation in all languages. The facility with which accurate pronunciation can be acquired by this method is, to all other methods, as the steam-cars to the stage-coach. A scholar proficient in the art of visible speech can pronounce with absolute exactness any foreign language on hearing it once. It assists in removing any peculiarities or impediments in the speech, and also is an invaluable system for the instruction of deaf-mutes.

INSTRUCTION TO STAMMERERS.

Persons who suffer from stammering, stuttering, lisping, and other defects of speech will be received for instruction at any time. Stammerers will be treated in the most practical and scientific manner. We can speak most encouragingly to all who are willing to take pains and patiently carry out our instruction.

INSTRUCTION TO DEAF MUTES.

Arrangements can be made at any time for class or private instruction in Articulation and Lip-Reading.

A limited number of deaf children will be received in this department for instruction.

All communications relating to the department of Vocal Physiology should be addressed to

CHARLES W. KIDDER,

Tremont, cor. Berkeley St., Boston, Mass.

THE ARTISTIC SINGING VOICE.

Prof. Albert Baker Cheney has made one of the most valuable discoveries of the nineteenth century. He has discovered the mental Tone Line, and the True Unit of Thought from which to develop the singing quality of voice. In teaching the singing voice, he is the *genius* of the *age.*

He is a member of the far-famed Cheney family, so well known as public singers, teachers, and composers.

He teaches the singing voice upon the same principles that underlie the voice system of the Emerson College. Prof. Cheney has taught in this college three years, and the results of his work are simply marvellous. It is impossible to speak too strongly in favor of his teaching.

This department is not included in the regular college course, but is special and extra.

ALL COMMUNICATIONS CONCERNING THIS DEPARTMENT SHOULD BE ADDRESSED TO

ALBERT BAKER CHENEY,
Emerson College of Oratory.

NORMAL SINGING DEPARTMENT.

Those going through this department are qualified to teach singing. The "Holt Method" of teaching singing is so perfect that there is a much greater demand for teachers than can at present be supplied, and the demand is constantly increasing throughout the United States and the British Provinces. It has been introduced into England, and is meeting with distinguished favor there. The cry from the public schools throughout America is for teachers of Holt's Method of singing, and such teachers are handsomely remunerated for their services. This course in music will consist of a series of lessons exemplifying Prof. Holt's original method of teaching tune and time as based entirely upon mind action. This course includes, 1st, the development of tone perception; 2d, the naming of the relative pitch and length of sounds as mental objects; 3d, the acquisition of that conception of the relative pitch and

length of sounds which must precede correct utterance, and should precede all representation. This enables the pupil to grasp mentally the character of each sound by itself and in its relation to the whole number of sounds, thus aiding him to express in sound the impressions made upon the mind.

ANALYSIS.

This embraces, 1st, the study of the purpose of any composition to be rendered; its natural divisions of thought and their relation to the underlying purpose of the whole and to each other in the development of that purpose; the climax of the whole and of each division; the thought of each sentence and its comparative value; and, 2d, the best means of expressing this to another. The study considers the several forms of emphasis, their combinations and applications, and the laws of inflection. A mastery of analysis enables the student to express correctly the thought of any composition.

RENDERING.

This includes, 1st, the methods of receiving upon the intellect and emotions the impression of what is read; 2d, the methods of reproducing the impression in expression.

DECLAMATION.

Declamation is the natural form of public address. A gathering of individuals, attracted by some special idea or occasion of common interest, is not so many separate individuals; but these many individuals enter into and form a new organism or personality. This is recognized, and methods of appeal by the orator are illustrated.

READING OF POETRY.

Poetry is an original creation of the imagination, and is possessed of mind, soul, and life. Its rendering in speech requires the action and cultivation of the same faculties that created it. There are certain natural laws of expression, the study and practice of which develop and cultivate these powers of mind and heart. These laws are defined and taught.

HUMOROUS READING AND RECITATION.

This form of literature is so attractive when well rendered that ambition in this line is common. That one may interest and amuse both the cultivated and those less favored, fine discrimination and a highly cultivated taste is requisite. The art of suggestiveness, as opposed to bald realism, is nowhere more indispensable than in humorous recitation.

DELIVERY OF SERMONS.

A sermon is a direct appeal to the highest sentiments and most disinterested motives of the soul. 1st, it must instruct; 2d, it must convince; 3d, it must move. These three principles must be harmoniously blended in the manner and voice of the preacher, and inspired by the single purpose of lifting the soul of the hearer to God.

BIBLE AND HYMN READING.

That which chiefly characterizes this style of reading is a recognition of the infinite and universal as opposed to the finite and particular. All suggestion of limitation must be excluded, and the private personality of the reader kept from intruding. This requires great self-command and self-abnegation, together with vital reverence.

Evolution of Expression.

"The individual repeats in himself the history of the race."
— Ralph Waldo Emerson.

The tendency of modern education is toward the discovery and perfection of methods; to development of systems of progressive steps through which the pupil may be led to a realization of the criteria of the teacher. The study of all forms of art, so far as methods are concerned, should be progressive. For correct guidance in our search for the best methods of studying oratory, we must understand the order of the development of the human mind.

This principle of evolution is found in the race as in the individual. In all man's work he has but recorded his own life or evolution. All history, all forms of art, bring their testimony to this truth, and in this course the laws of evolution are applied to the study of oratory.

Sixteen Perfective Laws of Art.

The final perfecting of the orator and expressive reciter or reader comes from moulding his powers in accordance with these laws.

The work in Evolution of Expression would ultimately develop all the powers required by these Sixteen Perfective Laws; but experience has taught us that after the student has worked with the *laws of evolution* until he seems to be able to meet, to a reasonable degree, their requirements, he will make more rapid progress by working directly with the *perfective laws*. Among other good results, they at once point out to the student those *laws of evolution* in which he is most deficient. This inspires him with a readiness to work again upon those *steps of evolution* which he would otherwise forever neglect.

He soon discovers for himself that it is impossible to work successfully in the Perfective Laws until he has reached certain criteria in the Evolution of Expression.

The *sixteen perfective laws of art* are adapted to the study of oratory, but they are equally applicable to all forms of art because they are universal laws. These laws first of all define what art is; secondly, when used as criteria determine the rank or value of each work of art; thirdly, they furnish the ideal which the student of art should aim to realize in his work.

PHILOSOPHY OF EXPRESSION.

All the emotional, volitional, and psychical powers of man seek expression through his physical agents. The study and classification of these agents, and of the laws which govern their action in the manifestation of the condition of the soul, is the philosophy of expression. The system formulated by the great Delsarte of Paris is taught, with the more recent discoveries made by the president. The president has discovered in his study of ancient art the principles which underlie the development of all art and applied them to oratory.

DRAMATIC READING AND RECITATION.

A drama is a poem or composition representing a picture of human life. The reader, not less than the writer, must study the laws of human nature; he must also know and make his own, by practice, all the fundamental signs of character. This is the practical application of the philosophy of expression.

GESTURE.

Gesture is the expression of the emotions by means of the muscles. Form interprets function. Therefore every vital organic substance is recognized by the form it takes

Whatever is true of physiology is correspondingly true of psychology. The soul causes the body, through its parts, to assume such forms and movements as reveal its emotions. The physiology of gesture is this: every thought and emotion of the soul causes certain vibrations of the brain, which are communicated by nerve fibres to nerve centres, and by them reflected through other nerve fibres to the muscles, causing these to produce such attitudes and movements of the head, torso, and limbs as to picture to the consciousness of the beholder what is transpiring in the soul of the speaker or actor. The nerve centres need educating or they act meagrely, and frequently cause the person to make such gestures as contradict his words and emotions. Many are afraid, and justly, of becoming mechanical if they study gesture. In the system taught in this college the nerve centres and muscles are educated to freedom and responsiveness, and the pupil required to be true to his own individuality and emotions. Delsarte has given most valuable criterions of gesture. The president has been a disciple of the Delsarte Philosophy of Expression for more than twenty years, and has discovered a method by which the nerve centres and muscles can be so educated that all the Delsarte criterions of gesture are fulfilled naturally, not

mechanically. A gesture the soul does not impel is mechanical, and a mechanical gesture is infinitely worse than no gesture, as it puts a formal and constrained manner in the place of a free and natural one. By the practice of this system all the parts develop the power of acting in unity, the muscles become free and elastic, the nerves healthy, strong, and responsive, and the person is freed not only from his own inertness, but also from all slavishness to rules of elocution and gesture.

DRAMATIC ACTION.

This requires a rare cultivation of all the agents of expression. 1st, each agent requiring separate and special training; 2d, a harmonious, spontaneous, and unified cultivation of all the agents taken together and moved by one impulse.

AESTHETIC CULTURE.

"Eloquence must be attractive or it is none."
—*Ralph Waldo Emerson.*

This study includes the science of the beautiful in nature and art, and the philosophy of taste, and their application to habitual manners and the arts of expression. The points to be studied and applied are: 1st, the *Significance* of lines and their gradations and suggestive vanishing and blending with the universal in voice and gesture. 2d, *Unity*, the whole expressed in the parts. This includes: *a*, classified variety; *b*, the harmony and force that result from the perfect unity of all the elements and agents of expression. 3d, *Repose.* This is "the unfailing test of beauty, whether of matter or motion. Nothing can be ignoble that possesses it; nothing right that has it not; and in strict proportion to its appearance in the work is the majesty of mind to be inferred in the artificer" or orator. 4th, *Symmetry and proportion.* "Symmetry is the opposition of equal quantities to each other. Proportion is the connection of equal quantities with each other." These principles are applied to the study and expression of literature.

5th, *Purity*. Purity of style in composition and delivery is energy impelled by fixed purpose and directed by intelligence. 6th, *Moderation* or *Temperance*. Temperance is great activity controlled by self-imposed restraint; hence freedom in obedience to law. This in oratory is the "bond of perfectness."

ART CRITICISM.

Art criticism, including all the fundamental laws of art and their special application to statuary, the model being the Greek, is used to illustrate and enforce the principles of æsthetics. The knowledge of these principles, or rather laws, enables the student to criticise his own bearing, attitude, and movements, and also to criticise all modern art, whether of sculpture, painting, music, architecture or oratory.

RECITALS.

Recitals are held regularly every Friday before the school. Members of the senior class have the privilege of using the large hall, free of charge, for a public recital before graduation.

English Literature and Rhetoric.

The orator, actor, and reader must be familiar with classic literature, or all his teachings and practice will be in vain.

Prof. Daniel Dorchester gives two lectures weekly upon English Literature, and regular class instruction in Rhetoric is given by Prof. Ralph Waldo Trine. Prof. William J. Rolfe lectures on Shakespeare and the English classics.

This course will include a systematic study of the history of the English language and literature. The thought, as well as the peculiar style of each author, will be studied.

The growth of literature from Chaucer to Browning, the leading influences of each period, and the relation of era to era, will receive special attention. The work of the great orators is analyzed in its twofold relation as literature and oratory. The third year is devoted to the study of the great orators of England and America, for the purpose of interpreting their work.

Fluency and potency of expression are essential to the speaker and teacher. Attention is accordingly given to the consideration of the laws of form and thought, which

underlie effective expression. Practical work in original composition accompanies this study of principles. The aim is to give the student a command of correct, elegant, and forcible language.

Non-members of the school wishing to join any of these classes can do so by making arrangements with the president.

Normal Department.

In this department each senior is required to conduct the class, giving instruction in Physical and Voice Culture, Gesture Drill, and the Sixteen Steps in the Evolution of Rendering, as frequently as the size of the class will permit.

Each of these exercises is subjected to criticism by Dr. Emerson, and suggestions are made for the pupil's further development in teaching.

This work extends through the entire senior year.

CLASS TEACHING.

While in music and many other studies private teaching obtains the best results, in the study of oratory many years of experience has taught us that much better and more rapid results are obtained in the work of the college than in private instruction. Oratory is essentially a social matter, and can never be acquired in solitude.

INDIVIDUAL ATTENTION.

All have the benefit of what each is doing, and in many exercises all can engage at the same time; still each pupil has, in addition to what he obtains in common with all, *special and personal teaching;* hence, each and every student has all the advantages of both class and private instruction. All have the daily attention of the president and assistant teachers.

DIPLOMAS.

Diplomas will be given by the Trustees to graduates from the two years' course, to graduates from the *curriculo honoris* and from the *curriculo superiore honoris.*

Students who pass satisfactory examinations during the two years' course in Elocution, Oratory, Dramatic Art, Physical Culture and Anatomy will receive the Diploma of Graduation.

Students who complete the full course of three years and pass satisfactory examinations in Elocution, Oratory, Dramatic Art, Physical Culture and Anatomy, and the accompanying three years' general culture course in Rhetoric,

English Literature and Vocal Physiology, and pass acceptable examinations or deposit theses satisfactory to the instructor in each department, will receive from the Trustees a diploma of graduation from the *curriculo honoris*.

A special Post Graduate certificate will be awarded at the expiration of the fourth year of study. To this a diploma of graduation from the *curriculo superiore honoris* may be added at the option of the Board of Trustees.

"Highest Honors" may, at the option of the Board of Trustees, be awarded at the expiration of five years of study in the college to recipients of the Diploma of Graduation from the "*curriculo honoris*," who have also completed the special two years' course in Science, Psychology, Philosophy, Language, Literature, History and Art, and deposited the necessary theses.

REQUIREMENTS FOR ENTRANCE.

An iron-clad standard for entrance has not been deemed necessary. The broader the knowledge and cultivation brought to the work the more the student gains from it.

LOCATION.

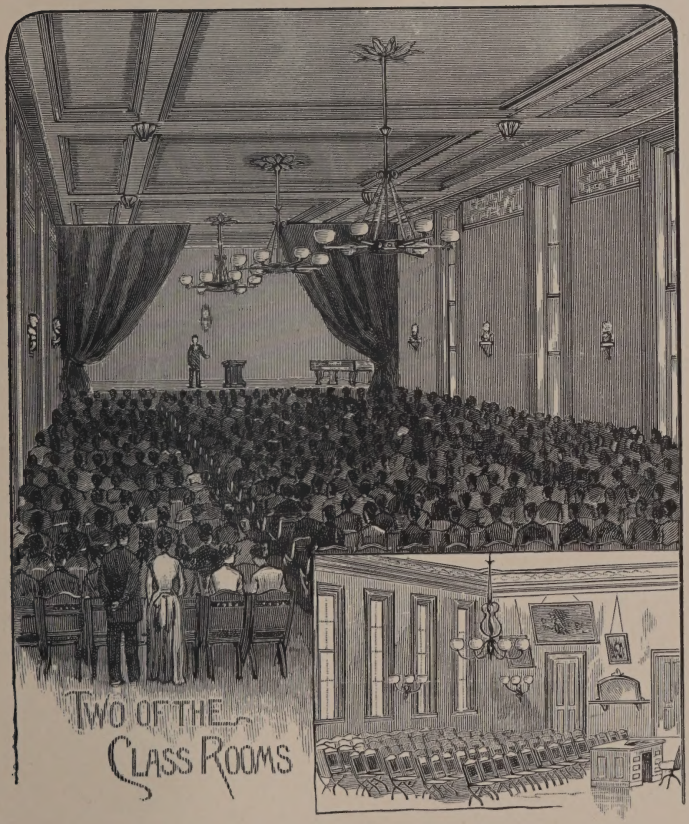
The college is located at the corner of Tremont and Berkeley Streets, Boston, Mass. It is easily accessible from all railroads leading into the city, and being in the residence portion of the city, is most favorably situated for those desiring boarding places in the immediate vicinity of the college.

AUXILIARIES.

All the great artists of America, and those who visit this country from Europe, are every winter to be seen and heard in this city. Lectures from the greatest orators, philosophers and scientists are accessible to all.

LIBRARIES, ETC.

The students have access, free of charge, to the Boston Public Library, containing 300,000 volumes and 100,000 pamphlets. On certain days of each week the Boston Art Museum is free. This contains a large number of rare and beautiful works of art by the great masters of sculpture and painting, and has a department of archæology and antiquities which has but few equals.



TWO OF THE CLASS ROOMS

Cost of Instruction.

The scholastic year is divided into three terms:

For each term of attendance	$45.00
For two days per week, each term	20.00
For pupils on Saturdays only, each term . .	15.00
Course of private lessons	50.00
Graduation and diploma fee	5.00
For Summer Session of three weeks . .	15.00

For pupils on Saturdays only, $15 per term, or $35 for the scholastic year, if paid in advance.

Tuition must be paid in advance.

To non-members of the college, tickets to full course of lectures, $15; single lecture, $1.

There are no fees but those mentioned in "Cost of Instruction." The student, by paying the regular tuition, viz.: $45 a term, during two school years, is allowed, by passing examination in each branch, to graduate from the following departments:

ELOCUTION,
ORATORY,
PHYSICAL CULTURE,
DRAMATIC ART AND ACTION,
RHETORIC,
ENGLISH LITERATURE,

THE NORMAL DEPARTMENT OF ORATORY,
THE NORMAL SINGING DEPARTMENT,
VOCAL PHYSIOLOGY.

It is no wonder that the graduates of this college are occupying the best positions in the schools of the country, when we take into consideration that they are qualified to teach the five most popular branches in the world, viz.:

ORATORY,
PHYSICAL CULTURE,
RHETORIC,
ENGLISH LITERATURE,
SINGING.

COST OF LIVING.

Board and room can be obtained for from five to eight dollars per week. Any one desiring aid will receive assistance in securing a good temporary home.

Calendar for 1893–94.

First term opens Oct. 17, closes Dec. 16, 1893.

Second term opens Jan. 2, 1894, closes Feb. 24, 1894.

Third term opens March 13, closes May 5, 1894.

Summer Session opens July 10, 1893, closes July 28, 1893.

The college opens each morning during five days of every week in the scholastic year, at 9 A.M., and closes at 1 P.M. The work on *Saturday* morning, while constituting a most important part of the regular course of the college, is so arranged that it is of special value to clergymen, teachers and pupils from the public schools.

POSITIONS OBTAINED.

Managers of lyceums, concerts and lectures may secure the services of readers on application to the President or Secretary.

Managers of institutions desiring teachers are requested to open correspondence with the President or Secretary. During the year 1892 the members of this college have been appointed to chairs of Elocution and Oratory in nine colleges, four seminaries, two State Normal schools, four public schools, four Academies and three private institutions.

Graduates are requested to inform the Secretary at once of any change of address.

For circular, or further information, address

HENRY LAWRENCE SOUTHWICK, *Sec'y*,

or

EDWARD EVERETT SHERMAN, *Asst. Sec'y.*

Simcox, Lawrence	Waltham, Mass.
Spinney, W. A.	Newton Centre, Mass.
Tighe, C. A.	Alina, O.
Tomlinson, Irving C.	Arlington, Mass.
Trafton, Elizabeth W.	Taunton, Mass.
Trundy, Annie M.	Boston, Mass.
Underhill, M. V.	New York.
Walker, Harvey W.	Franklin, Mass.
Wight, Alice M.	Medfield, Mass.
Woodwell, Ruth A.	Newburyport, Mass.

SPECIAL STUDENTS.

Bullock, Carrie L.	Cambridge, Mass.
Chamberlain, William Burton	Oberlin, O.
Childs, Electa	Malden, Mass.
Cleaves, Caroline W.	Bridgton, Me.
Cobb, Florence	Abington, Mass.
Corbin, Etta A.	Providence, R. I.
Cross, Estella Lucy	Northfield, Vt.
Devins, Fred W.	Melrose, Mass.
Drew, Amelia L.	Boston, Mass.
Egbert, Lucie R.	Tonica, Ill.
Esterly, Minta	Columbiana, O.
Fletcher, Millie P.	Lancaster, N. H.
Floody, Robert J.	Somerset, Mass.
Foster, Augustine N.	Meriden, Conn.
Frothingham, Marian Brooks	Boston, Mass.
Glaister, Laura E.	Golden, Col.
Graham, Dora	Clarksburg, O.
Gunther, Elsner C.	Boston, Mass.
Hall, Sara J.	South Lancaster, Mass.
Hallett, Bessie L.	Ft. Pierre, S. Dak.

Hirshley, Jennie R.	Roxbury, Mass.
Holden, F. A.	West Peabody, Mass.
Hovey, Annette E.	Boston, Mass.
Hubbard, Elbert	Buffalo, N. Y.
Inman, Mrs. E. F.	Stoneham, Mass.
Ives, Florence	Dorchester, Mass.
Kidder, Annie W.	Jamaica Plain, Mass.
Kimball, Edith	Newtonville, Mass.
Knapp, Lizzie G.	Somerville, Mass.
Lamb, Emma L.	Economy, Ind.
Lewis, Ada	Truro, N. S.
Locke, Minnie L.	Waban, Mass.
MacMillan, Isabel	Summerside, P. E. I.
Mann, May A.	Orange, Mass.
Motter, Edith	Emmitsburg, Md.
Nickerson, Gertie L.	Somerville, Mass.
Norwood, Grace A.	Ipswich, Mass.
Painter, George S.	Boston, Mass.
Patterson, George Willis	Auburndale, Mass.
Proctor. Mabel Clark	Somerville, Mass.
Putnam, Anna M.	Lynn, Mass.
Shannon, Adelle Mae	Waterbury, Conn.
Stoddard, Lillian N.	Andover, Mass.
Tucker, Emily K.	Mt. Sterling, Ky.
Tucker, J. Foster	Boston, Mass.
Vincent, Clarence Augustine	Boston, Mass.
Waite, Isabelle N.	Boston, Mass.
Warner, C. G.	Boston, Mass.
Washburn, Alice	Oshkosh, Wis.
Watson, H. A.	Boston, Mass.
Whitmarsh, Mabel L.	Abington, Mass.

SUMMER SESSION.

Aldrich, Laura E.	Cincinnati, O.
Allen, Marjorie L.	Providence, R. I.
Andrews, G. A.	Ashland, Mass.
Bailey, Bessie B.	El Paso, Texas.
Bidwell, M. Agnes	East Hartford, Conn.
Bissell, Edwin Cone	Chicago, Ill.
Borden, Inez E.	Fall River, Mass.
Boulton, W. E.	Huntington, W. Va.
Briggs, Florence E.	Germantown, Pa.
Briggs, Lilian	Burmont, Pa.
Bryant, Hannibal H.	Pittsfield, Me.
Buss, Harriette M.	Sterling, Mass.
Callender, Helen May	Toronto, Ont.
Campbell, H. Stella	Chicago, Ill.
Chapin, Benjamin Chester	Bristolville, O.
Chase, Wm. E.	Newburyport, Mass.
Cochrane, Norrine	Mechanicsburg, Pa.
Cook, Chas. E.	Friendship, Me.
Cooke, Alice Carey	Memphis, Tenn.
Cunningham, E. B.	Sagor Pond. Tex.
Cunningham, Susie D.	San Antonio, Tex.
Darrach, C. Marshall	Newark, N. J.
Davis, Hannah R.	Fall River, Mass.
De Vol, Alice White	Columbus, O.
Fabian, Edward	New York, N. Y.
Field, P. P.	Boston, Mass.
Flanders, Edw. C.	Beaver Dam, Wis.
Foster, Edwin Hardy	Birmingham, Ala.
Foulk, Bertha M.	Bloomsburg, Pa.
Francis, Cyrus W.	Atlanta, Ga.
Freeman, Dora	Wakefield, Mass.

Freeman, Frank J.	Baltimore, Md.
Gibbons, Lester	Buffalo, N. Y.
Gibbs, Ida A.	Oberlin, O.
Greenough, Flora May	Boston, Mass.
Hadsell, Mary C.	Plainville, Conn.
Hamilton, S. Alice	Medford, Mass.
Holmes, Rebecca M.	Washington, D. C.
Hopkins, Rose A.	Hartford, Conn.
Howard, Ada E.	Newberg, Ore.
Hubbell, Homer B.	Beaver Dam, Wis.
Janney, Hannah H.	Baltimore, Md.
Jennings, Simeon H.	Deep River, Conn.
Kenney, Geo. Francis	Norwich, Conn.
Keyes, Mrs. F. E.	Lockport, N. Y.
Kidder, Annie W.	Boston, Mass.
Kidder, B. F.	New York, N. Y.
Kilburn, Florence M.	Boston, Mass.
Kilpatrick, Mrs. W. F.	New York, N. Y.
Landes, Amanda	Millersville, Pa.
Leigh, Mercedes	New York, N. Y.
Leonard, Albert	Dunkirk, N. Y.
Marks, Jean M.	Bayonne City, N. J.
Marsland, Cora	Sing Sing, N. Y.
McDevitt, Sarah A.	Baltimore, Md.
McLeod, Fred J.	Charlottetown, P. E. I.
Nykerk, J. B.	Holland, Mich.
Orelup, Hiram J.	Bristol, N. Y.
Ozier, Mary D. V.	Washington, D. C.
Phelps, Pauline	Hartford, Conn.
Pinkham, M. Grace	Whitefield, N. H.
Read, Susan R.	Fall River, Mass.
Richardson, Chas. C.	Canaan, Me.
Richardson, Emma S.	Newton Centre, Mass.
Richardson, Herbert E.	W. Brookfield, Mass.
Root, Susie B.	Salt Lake City, Utah.

Sage, Lillian B.	Norwich, N. Y.
Sampson, Eugene L.	Foxcroft, Me.
Sandford, Frank W.	Great Falls, N. H.
Sanford, Helen C.	Great Falls, N. H.
Schroder, Grace	Oswego, N. Y.
Sellers, Bertha	Swarthmore, Pa.
Strock, Anna K.	Peru, Neb.
Strong, Lizzie E.	Northampton, Mass.
Tewey, Margaret	Irvi'gt'n-on-Hud.,N.Y.
Wilson, Wm. C.	New York, N. Y.
Wood, Idell H.	Boonton, N. J.

Total,—Post Graduates, 53; Seniors, 115; Freshmen, 205; Saturday Pupils, 33; Special Students, 51; Summer Students, 77. Grand total, 534.

No record whatever is kept of private pupils. Several hundred pupils have come under the instruction of the teachers of this institution during the past year, not including regular students of the college.

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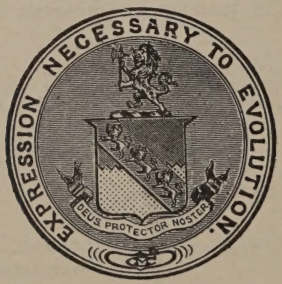

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